

Compendium
of
Spencerian
Or
Semi-Spencerian
Handwriting

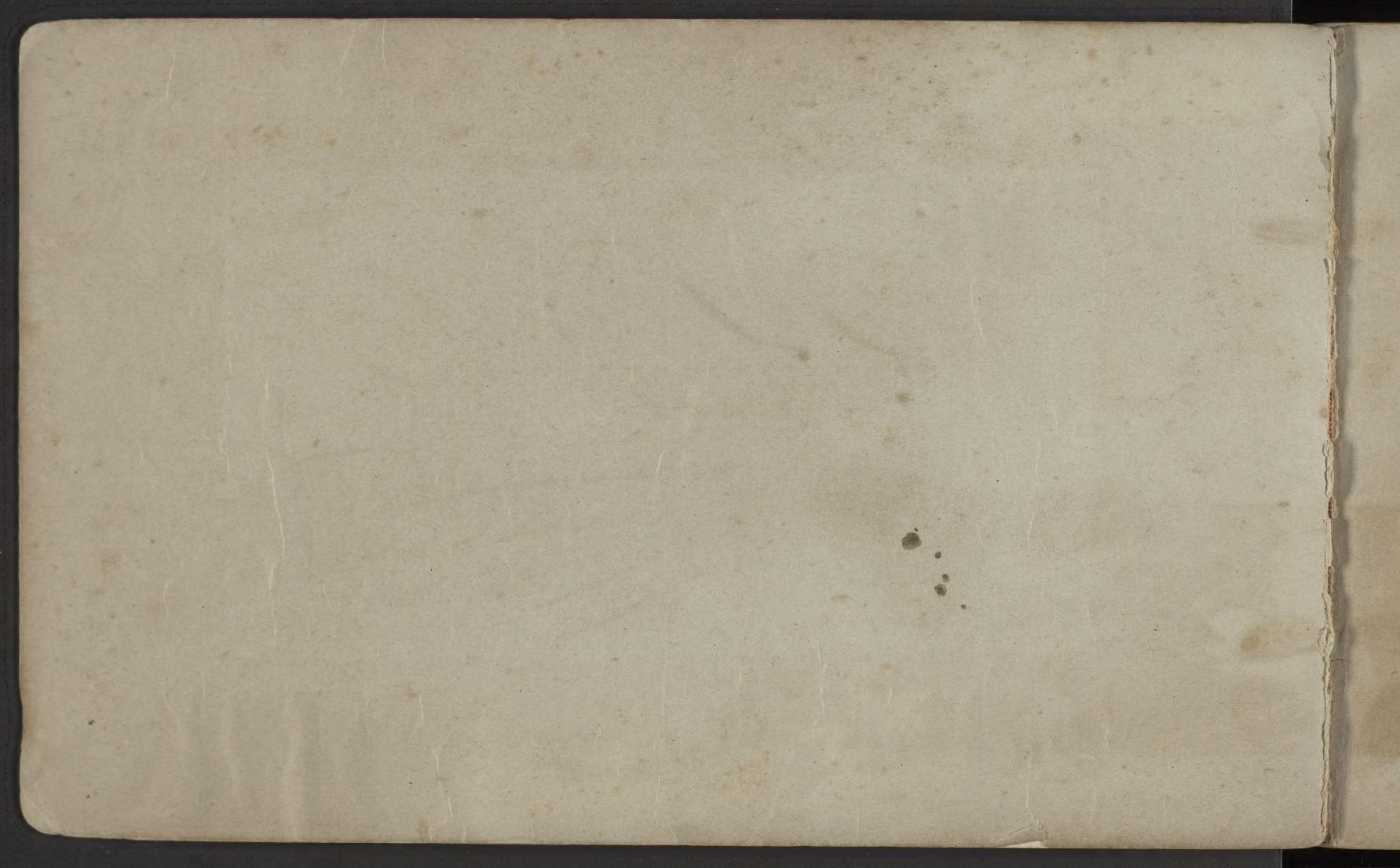
Exercise Principle in
embracing in Commercial
Analysis Review Practice and
Ladies' Style

BOOK 10.

For Counting House and Mercantile College Utility, Writing Clerks,
Profess at Students & Learners, generally, Business Forms and Letter Styles.

Copyright Secured.

IVISON PHINNEY & CO. 48 & 50 WALKER ST.
NEW YORK



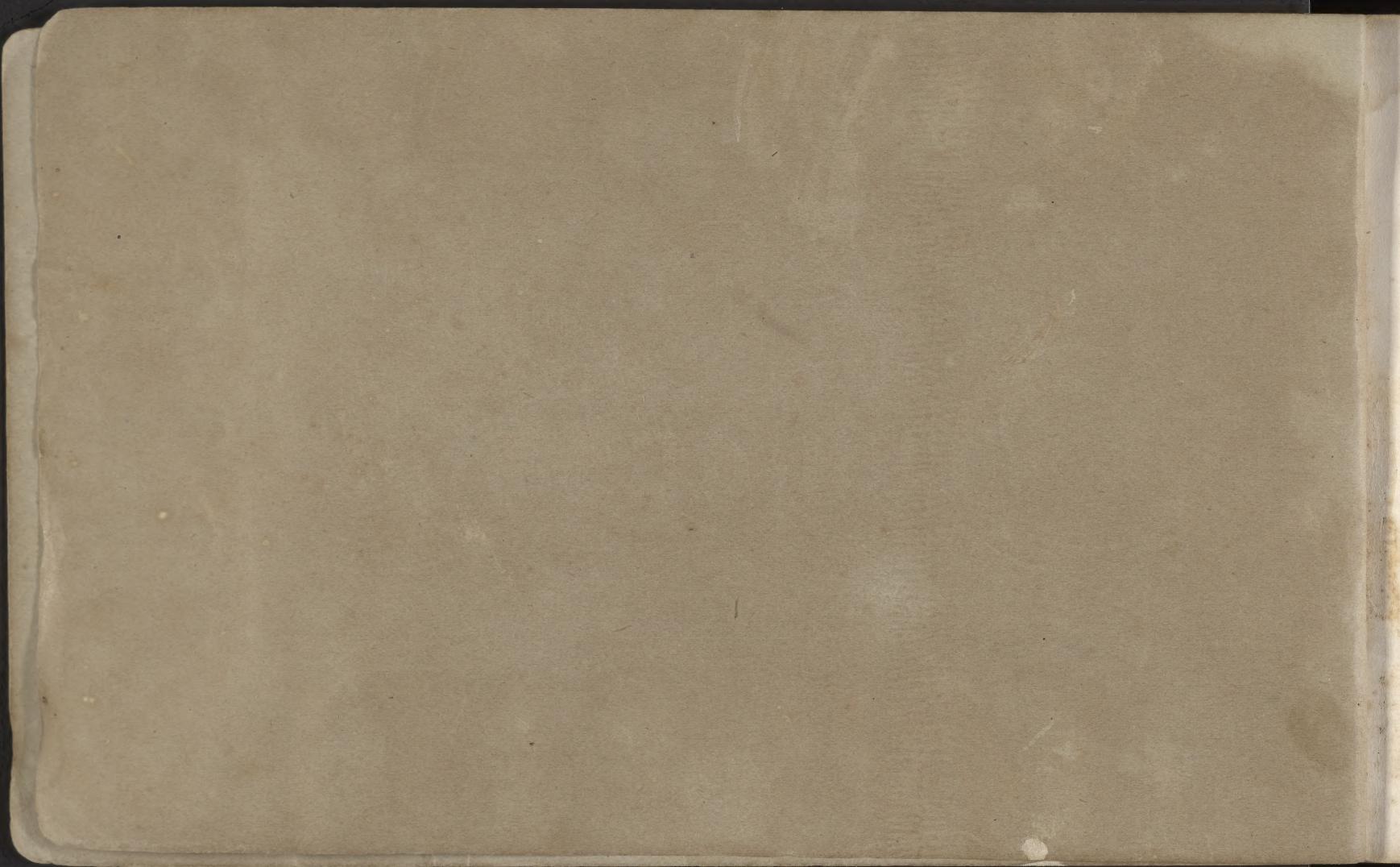
Amable

100 -

— Pot of the Author. Oct. 17, 1862 —

Geneva

OHIO.



The title page features a decorative border with the words "Spencerian" on the left and "Semiangular" on the right, separated by a central vertical line with the word "OR". Below this, the main title "Penmanship" is written in a large, ornate, Gothic-style font. The title is surrounded by a circular arrangement of text: "Exercise", "Principle", "in", "Commercial", "and", "Ladies' Style" on the right; "Analysis", "Review", "Practice" on the bottom; and "embracing" on the left. The entire title is set against a background of intricate, swirling, and decorative lines.

1. For Counting House and Mercantile College Utility Writing Classes.
Proficient Students & Learners generally Business Forms and Ladies' Styles.

Copyright Secured.

Publ. by **PHINNEY & CO** Buffalo, N.Y.

H. Gerlach, Buffalo Engr.

Lith. J. Sage & Sons, Buffalo, N.Y.



Penmanship

On the Spencerian, or Semi-Angular Projection, Forming
all the Letters, Capital, Extended, and Contracted, in the use of
Seven Principles Scientifically and Analytically employed, adapted
to Business, Record, and Ladies' Styles, Counting House, Merc. College,
Teachers' Classes, Schools, Proficients and Learners generally, all who should
Write, can Write, and determine to Write better.

P. B. Spencer, Author & Teacher.

Engraved by H. Gulach.

Buffalo.

Entered according to Act of Congress by P. B. Spencer & Sons, in the Clerk's Office
Northern District of N. Y. 1857.



3.

Principles forming the Contracted Letters

u. i. v. o. S.

m. a. e. i. o. u. l. c. p. w. d. r. n. v. n. s.

4.

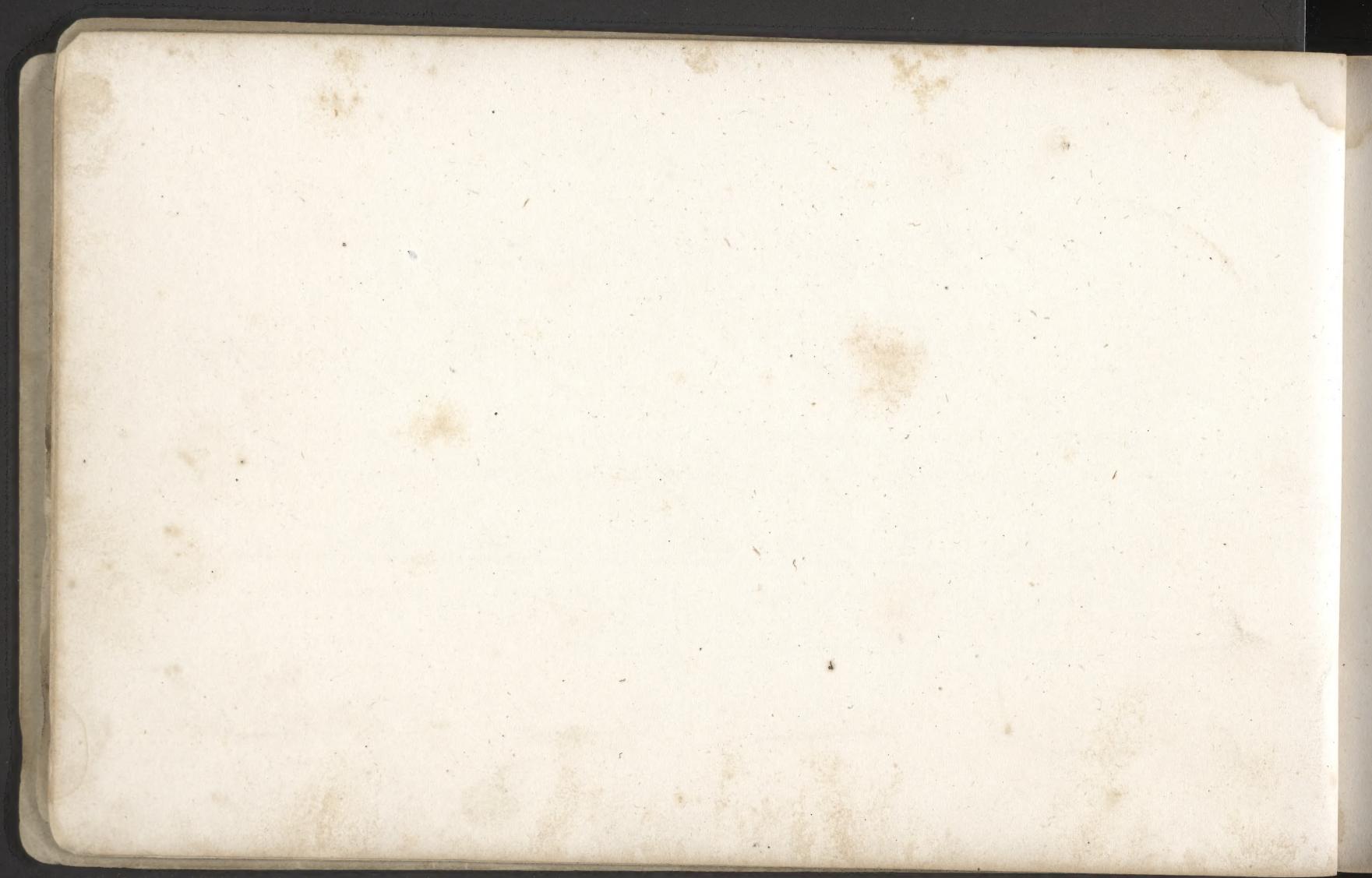
2 2 3 4 1 2 3 4 2 1 1 1 2 2 3 2 2 3 1 2 1 4 1 1 2 2 3 4 1 1 2 1 1 2 1 4 1 2 2 3 1 2 3 1 2 2 3 4 2 1 2 1 4 2 3 3 4 2 3 2 3 4 2 3

manor, summer, armour, geramine, morrow, now, now.

5.

Exercise No. 6. Contracted letters are the Short Letters, viz.

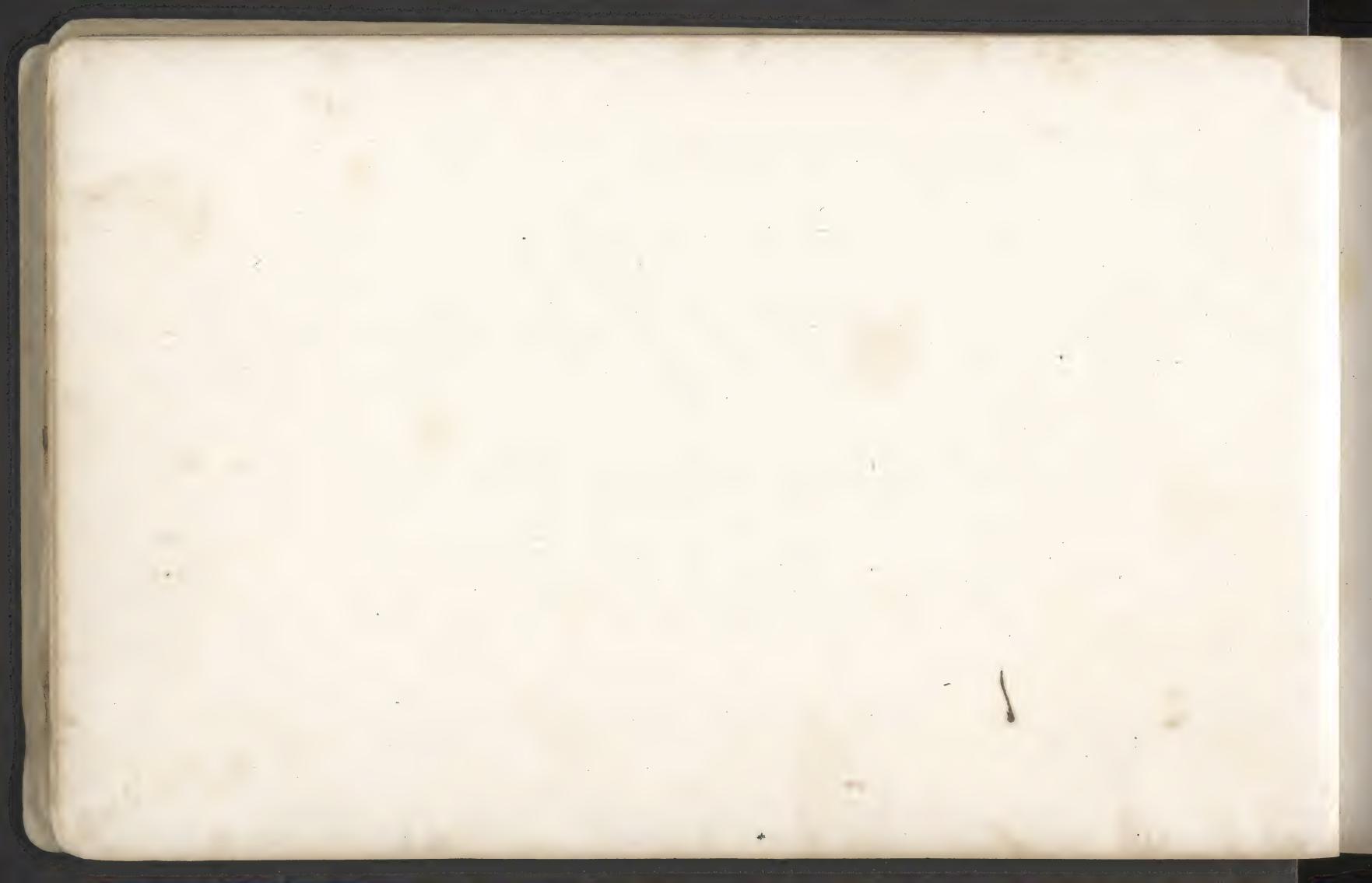
<i>immune</i>	<i>communes</i>	<i>anneker</i>	<i>sunarrow</i>
<i>immune</i>	<i>communes</i>	<i>anneker</i>	<i>sunarrow</i>
<i>immune</i>	<i>communes</i>	<i>anneker</i>	<i>sunarrow</i>

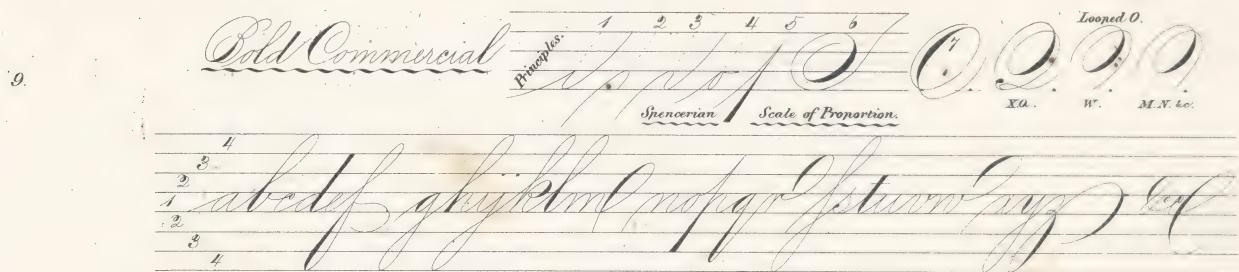


Semi Contracted Letters. Principles.

E. third good. think quick. prize. thyme. thyme. (p.)

Letters purely Extended. 5th Print, only.





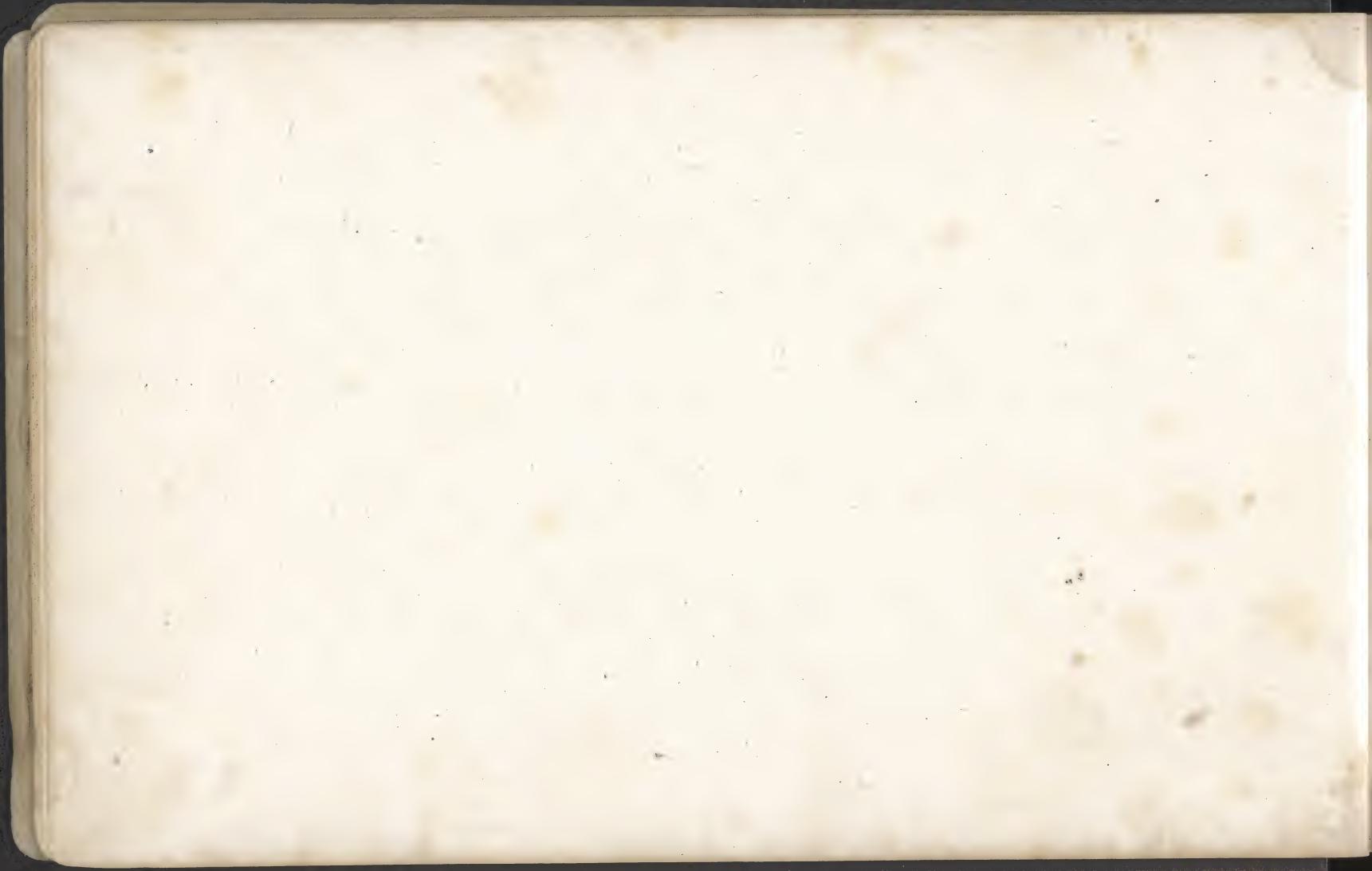
Principles of Standard Capitals and Posts

10. 6 6 6 7 7 6 2 6 2 8 7 1 1 5 5 5 7 3 3 3

S S O O O I O V V U B B B Y Y

11.

Capitals, mean Head or Leading Letters.



Simple Sixth Principle Capitals - Standard.

12. *I. F. B. L. Q. T. P. S. P.*

Compound Standard Capitals.

13. *I. H. S. Q. C. H. B. R. B.*

Compound Standard Capitals.

14. *H. W. V. W. Y. Y. James James.*



Simple Standard Capitals

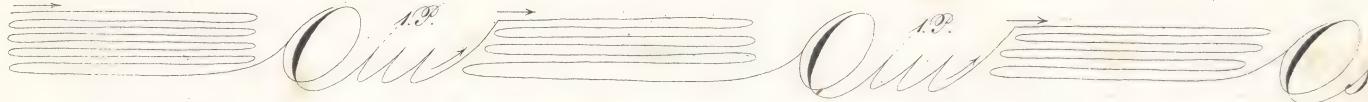
15. 

16. 

17. 

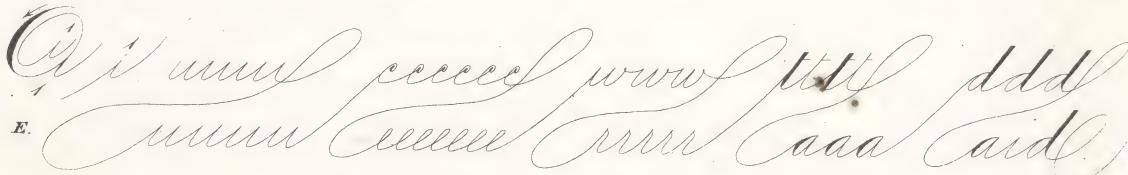
18. Chas O. Cameron Esq. Commissioner of Capital Courts.



19. 

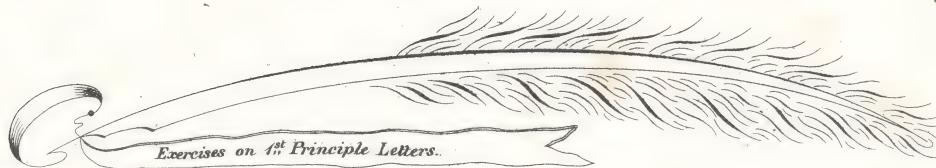
20. 

21. 

22. 

23. 



23 $\frac{1}{2}$.

24. *stutterer* *stutterer* *stutterer* *stutterer* *stutterer*

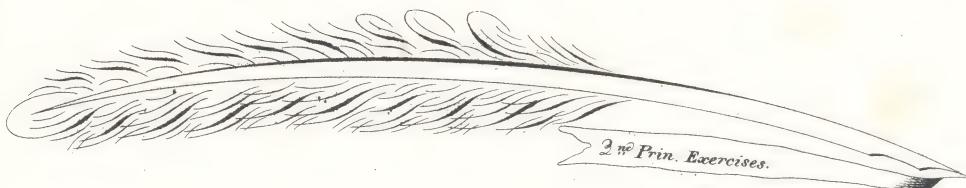
25. *aaa* *aaa* *aaa* *aaa* *aaa* *aaa*

26. *ddd* *ddd* *ddd* *ddd* *ddd* *ddd*

27. *ddd* *acid* *acid* *acid* *acid* *acid*



28.



2nd Prin. Exercises.

29.

1. C i m m m O i m m m O i x x x O i z z z n m
2. C i n n n n O i m m m O i n n n x x x C i n n n

30.

nor moor woods nor moor woods nor moor

31.

31. *O* noon noon noon noon noon noon noon

32

32. *zrnnw zrnnw p: ipxx azmond azmond*



33. Movement in Writing is the Parent of Principle, &
Principles are the Result of Proper Movements. Spencer.

34. ^{3rd Principle E} O p p l p o o m l now prove how your fly me Time 186.

35. ^{2d E} i j l m m m l m m m l m m m w m m m m

36. ^{123d E} U n u m U n u m U n u m U n u m U n u m U n u m



Try again!

37. *Qoooo ooooo ooooo ooooo ooooo ooooo*

Fourth Divisional Compounds. E.

38. *aaaaa ggggg ggggg good quo-*

39. *aaa addd aaaa aaaa dad dal*

40. *ooooo ooooo dooooo gooooo quoquo adgg*

41. *gagging gagging quagging quagging dragging*

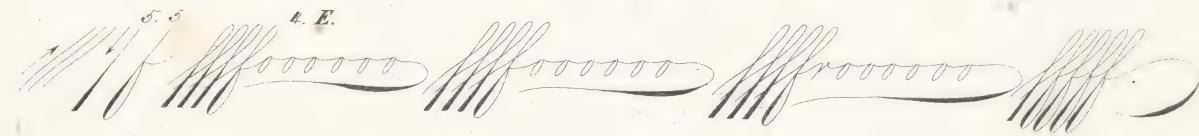
42. *Sadmoor Tamar Harimar Caddock Haman, and*



43. 

44. 

45. 

46. 

47. 



E. The Seven Principles.

48. Mind the principles. ^{1. 2. 3. 4. 5. 6.} Mind them well!

50. St. James. James. James. Jamestown. Town, etc.

51. *I. Tontoo. Tontoo. Foofoo. Apa.*

52. *John Townsend To Franklin. July 10, 1776.*

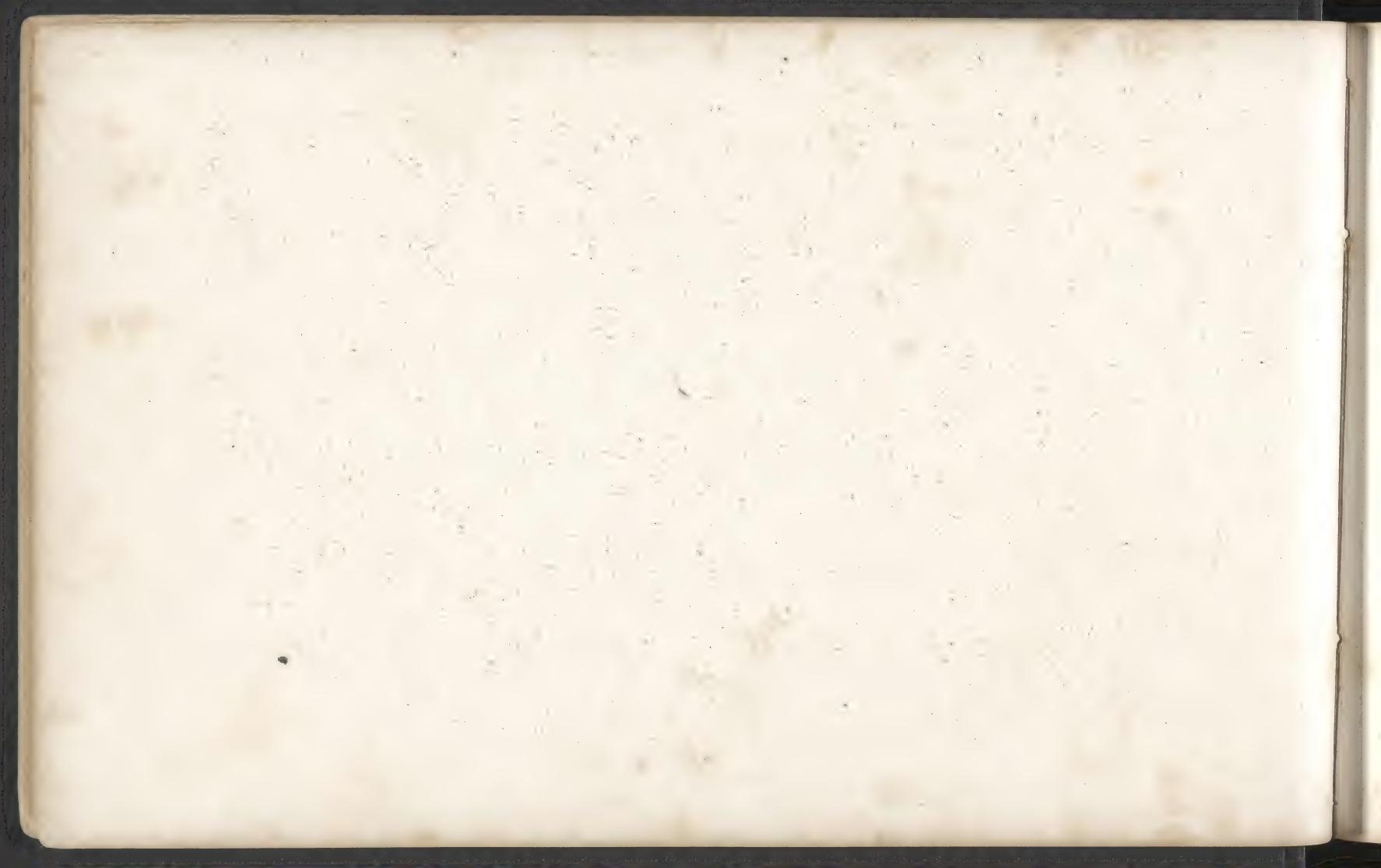


Seventh Principle. E.

53. *O Bold and Beautiful in Sound & Form,
O Captivates the Eye the Ear it Charms!*

55. *O. O. O. Comeo. Ecoviroo. Comeo. Comeo. Comeo. Comeo.*

57. L. O. O. Daniel Orennint. One Dime One Dollar.



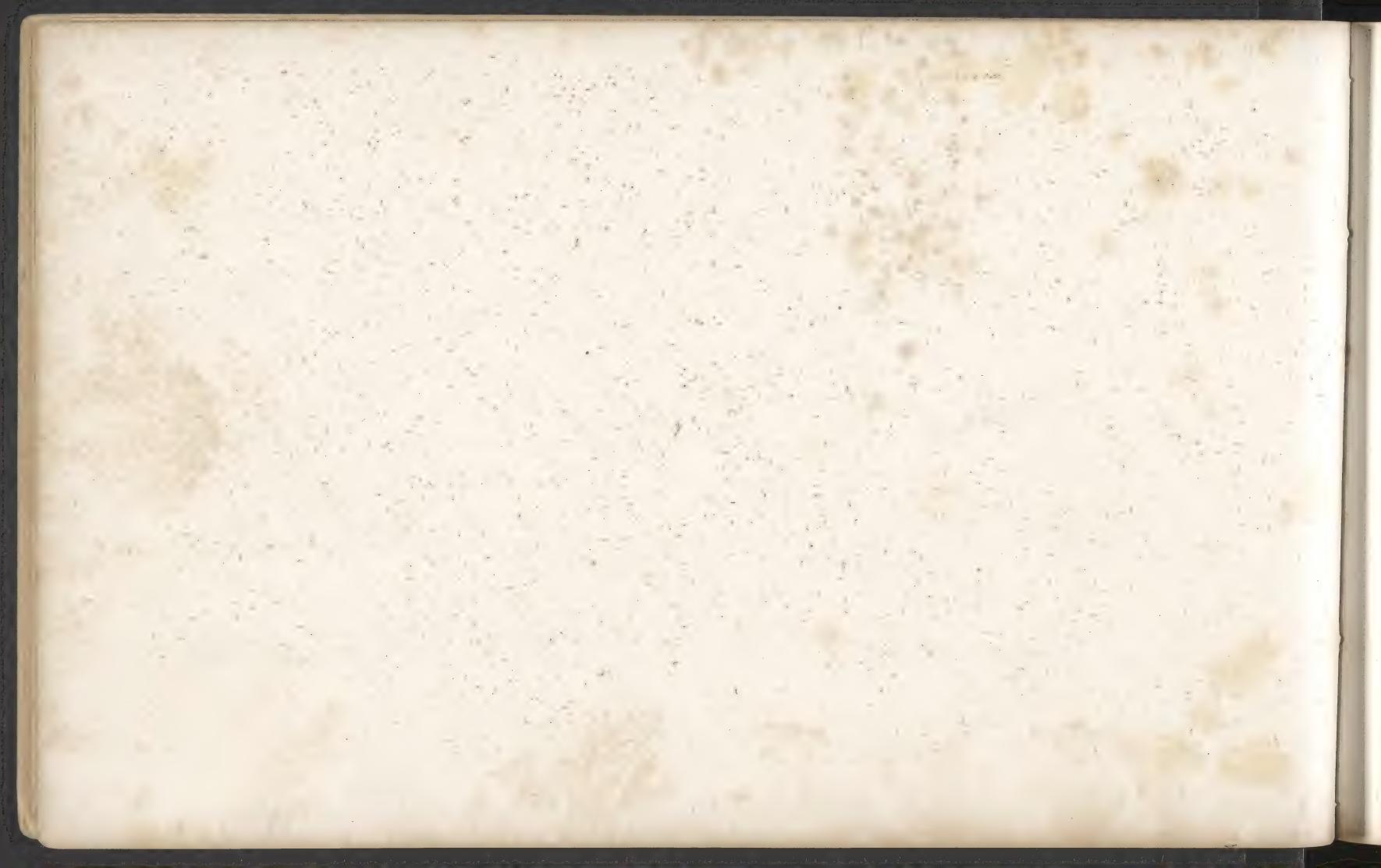
58. Isaac Johnson Jun^r In Debt with Amos Armstrong.

59. Tunis Turner & Jewell To Amos paid on Rent \$20.

60. O'Connell & O'Donnell To Cash on Consignment \$537.84

61. Huddleston & Emerson To Cash paid Yr Order No. 2000 \$15.

62. Inventory of Sam^l Gordons Effects Buffalo June 30 1850.



Primary Capital Principles.

63

64.

65

SOFT SIGHTS AND SIGHTS

Compound & Secondary or Derivative Capital Principles.

66. Utica. *W. W. R. B. P. H.*

67. Jas. J. Gaines No 31 Vine St to Wm B. Remsen 1/2 Yds Cotton Ss



68.

E. Sundries
Sundries.

Exercise.

68.

E. Sundries
Sundries.

69. In Writing Exercise is the most rapid & Efficient Training intended to secure greater ability to execute in Form & Combination.

70.

E denotes such Exercise.

I'll mind the E on the Figures.

71. 12000. 13000. 14000. 15000. 16000. 17000. 18000. 19000. \$ 43.34. 44.45. 34. 44.



72.

Exercises and Copious Business Forms

73.

Account Current. Account Current. Account Current. etc.

74. \$1400 Due James M. Kenzie, Utica Dec 13, 1861, Value
received. Fourteen Hundred Dollars Ino. Milton Jr.

75. Paid Ino. McLean for 100 Barrels Baltimore Flour \$67500.

76. Rec'd of W. J. Gordon on ac't Sale of Flour \$37. 62.
do " Cameron & Chaney. do " Fish 92. 84.



77. The studious Mind, determined to prevail,
Will from its Program strike the one word "Fail."

78. Writing is conversing through the Medium of the Eye.

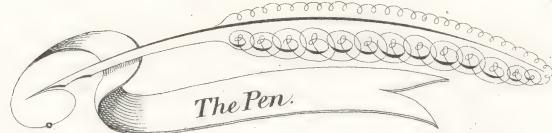
79. Rec'd Cash of W Rodman for Storage 500 Bls. Flour at 2^{1/2} \$30.00
Cash of Capt. Jones Fr. passage At Forest City 30.00

80. William Jane Commission Merchant Zanesville, Ohio East \$504.

81. E. New York Gas Company.



82.



83.

Guide well the pen! its magic touch can fling
 The gems of knowledge from the Mind's plum'd wing.

84.

^E C o m m u n C o m m u n C o m m u n C o.

85.

\$500 Value rec'd I promise to pay E. Remond or Bearer
 Five Hundred Dollars on demand J. R. Ninemacher Jr.
 Buffalo Feb 21, 1839. pr W. W. Newman.

86.

Phinney & C. Publishers & Wholesale Dealers in Books &c. Buffalo, N.Y.



No. 5. Muscular or Combining Exercise.

E.

87. Amen Amen Amen Amen Amen Amen
 Amen Amen Amen Amen Amen Amen
 Amen Amen Amen Amen Amen Amen

88. Recd in Syracuse June 17. 1859 of A. G. Salisbury
 Nine Hundred Fourteen Dollars on Contract Thos. Moon.

89. I am gaining I am gaining I am gaining

90. Wheat 1000 Bus. Rye 2000 Corn 3000 Oats 4000 Barley 5000 Beans.



91. *Westmoreland.* W. Arm. E.

Westmoreland.

Westmoreland.

Westerne.

FOUND

92. A Good Hand Writing on the Spencerian Projection and am
therefore no longer dumb on paper. Witness my Hand. Y. G. A.

Principles of the Contracted Letters.

93. *Unum, unum, action, diction, maxim, reamer, woven, Union, unum.*

94. Paid F. S. Huntington for Invoice of Stationery \$415.83.



95. ^E Hammom Hammom Hammom Hammom

96. Seven Hundred Thirty Six Dollars are due Samuel
Magan on Settlement Beaver June 4, 1838 H. Hamilton.

97. ^E 000 000 000 000 000 000 0

\$1737.00 Negotiable. Cleveland Sept 17. 1839.

98. Ninety days after date Value rec'd I promise to pay
Chamberlin & Crawford or order Seventeen Hundred Thirty
Seven Dollars with Interest. I no. W Schummehorn



E.

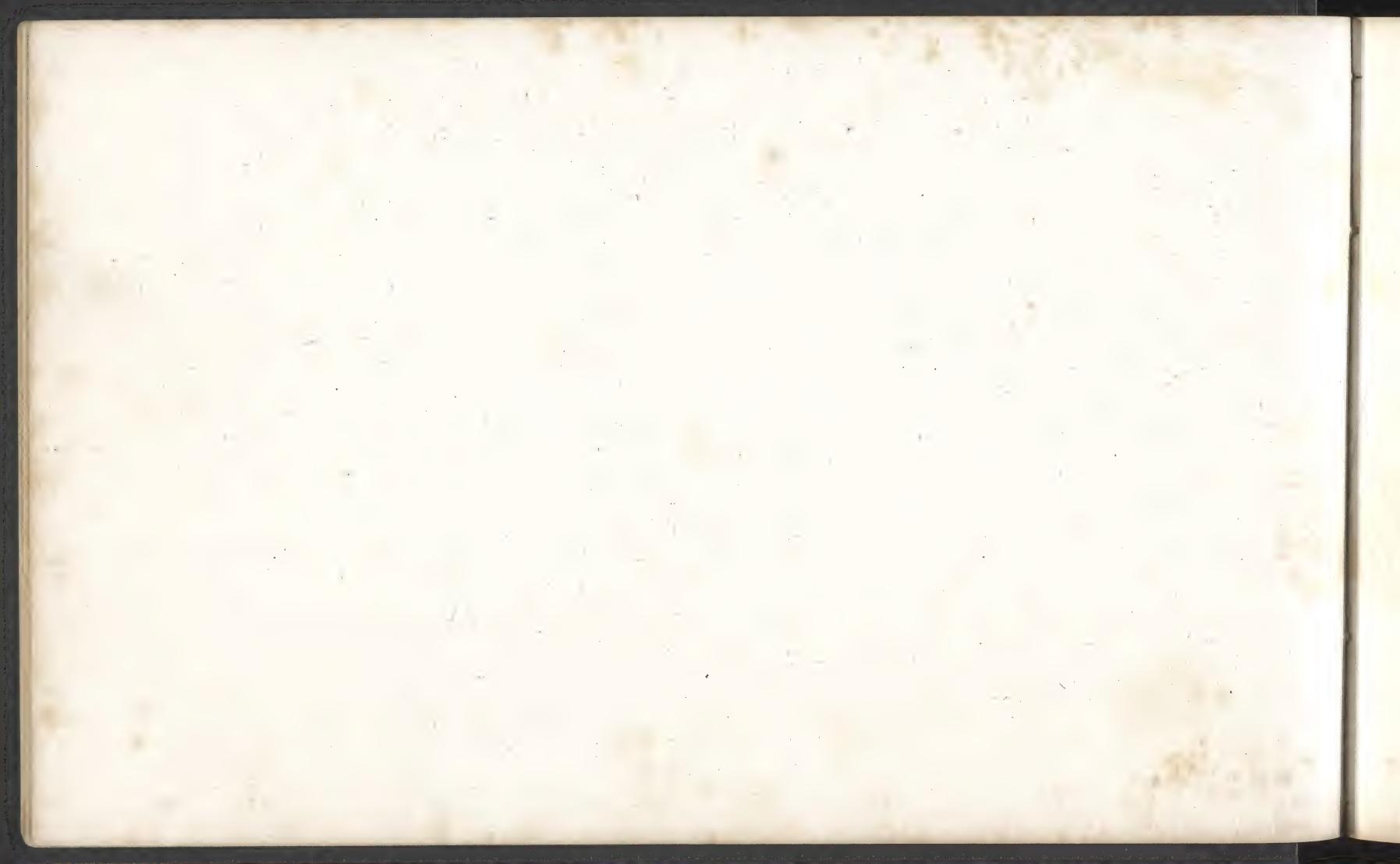
Common & Convenient Contractions.

100. Sun. Mon. Tues. Wed. Thurs. Frid. Sat. Mr. Mrs. Miss Mrs.

101. Jan. Feb. Mar. Apr. May. June. June. July Aug. Aug.

102. Sept. Oct. Nov. Nov. Dec. Dec. Mon. Rev. Esq. Etc. etc. Col. Mr.

103. Time on the wing May ends the Spring!
And Summer dances on her tomb. Snow.



104. ^E W. D. Williams, Manufacturer of Wooden Ware Warren.

105. Paul Eno Quinton of Xenia, Ohio, Importer Wheat \$1500.

106. ^{E. E. S.} W. J. J. Yarmouth, Yds. Yacht New York, N. York.

107. Due Bill
Due W. Manners & Co Eighty Nine Dollars for advanced
Freight consigned to Gundys & Goodwin & Bros. Cincinnati Ohio for
Steamer "Queen City of the West." S. Hamilton, Clerk.



108. ^E Ralph & Rezanet Dealers in Queensware Hardware on St Pauls.

109. ^E J. & J. C. Company \$100 1234 56789 & \$143.9.
\$791.

Montgomery Bank.

110. At the Bank of North America, Ninety days after date
Nov 17. 1859 Value recd I promise to pay Jno Gwin or Order
Seven Hundred Ninety Four Dollars. Chas W. Brougham.

111. W. P. Spencer In ^{sp} with P. R. Spencer & W. L. Spencer Co.



Whole Arm Caps.

E.

112.

In Commission Received in Cincinnati Decr 19 1861 of C
 \$1049.47

Not Negotiable.

W. Arm.

Saint Louis 10 Mar 31 1862.

113.

Sixty days after date I promise to pay Duncan St
 Junr Sixteen Hundred Forty Nine Dollars Seventy Cents
 Value received with us. James M. Johnson.

114.

^E Minionl minionl maximuml maximuml medium mercantile.

115.

Received a fair Opportunity of Improving my Hand Writing
 which I promise to account for with Int. on demand. Student.



116. *W. Arm Caps.* *Free Bold* *Entry Style* *E.*
 Sumner and Lawrence. Simms & Lewis.

117. Exchanged Louisville March 17. 1857.
 \$100. Thirty days after sight of this my first Exchange
 second and third unpaid, pay to the order of Sno. Gundry
 One Thousand Dollars and place to Account of yours
 Hammond & Co. Cincinnati. B. M. Marshall.

118. ^{E.} Specimen of Business Corresponding Penmanship. J. H. Woods.



Simple Business Exercises. E.

119. Amount. Account. of. Bank. Bills. Lot. of. Bazaar.

120. Central. Cash. Commission. Check. Dr. Discount. Cr. Cr.

121. Expenses. Exchange. Ex't. Financial. For value. Fulten. S.

122. Gains. Goods. Genl. Gross. Geo. Gund. Hds. Hardware.

123. Interest. Insurance. Invoice. Judgt. Kegs. Know all men.



Simple Business Exercises.

124. Loan of Lumber. So. Merchandise. Mr. Mess. Mdsel

125. Net Gain Note. Ninety. On demand Payment Paid.

126. Premium. Comissory. Protest. Pints. Quintals. Quantity.

127. Road Bonds. Rec'd Remit Steamer. Sir. Storage. Sunds.

128. Transp. Transf'd. Usages. Usury. Value. Val. of Cargo.



129. Warehouse Woollens Wrot. ^E Ex. Kenia Yds Yours Zimez & Co

130. Figures 122. 233. 344. 455. 566. 677. 788. 899. £ 3495. 13 1/2

131. Exchange for \$4000 San Francisco Aug 20: 18

Ninety days after sight of this my 2nd of Exchange
 first and third unpaid, pay to the order of R Spencer Fourteen
 Thousand Dollars and place to my account. J. S. Farrham
 for Mess. Jones and Raymond
 New Orleans.



132.

The Times' Noblest Empress Her Last

133.

W. & C. A. G.

Order *Syracuse June 21 1838*
Mrs. Gunnison Jennings *In goods pay Mrs. Isobel*
Four and Thoo Dollars on account of *Mr. Woodburn*
£4.36.

134. "Westward Ho! Westward bendeth the Star of Great Empire"



135.

Q woods Q woods Q woods Q woods, U.

136.

In voice of Stationery
Pot of Remington & Bros.

300 Dozen American Not Extra Board \$1 \$300.00

200 " English " 2 Bristol do " 1 200.00

134 " German " 1 Imperial do " 1 134.00

Baltimore Mar 20. 38. @ Ninety days \$634.00

137.

Henry Spencer Inv of with Harvey A. Spencer



138. Introductory Corresponding Hand. Lansingburgh Sept. 30. '57.

Mess. Tomroy & Smith.

I have the pleasure of introducing
to you the bearer, my friend Jno. Mills Esq. Merchant.

While in your City he wishes to confer with you on Business,
the nature of which he will himself explain.

I remain, Gent. Yours Resp. Jno. S. Buckland

231 Broadway, N.Y.

139. Received on Commission in Chicago ^{E.} November 30. '57. of D. Edmunds.



German Text.

140.



A, B, C, D, E, F, G, H, I, J, K, L, M, N, S.

141.

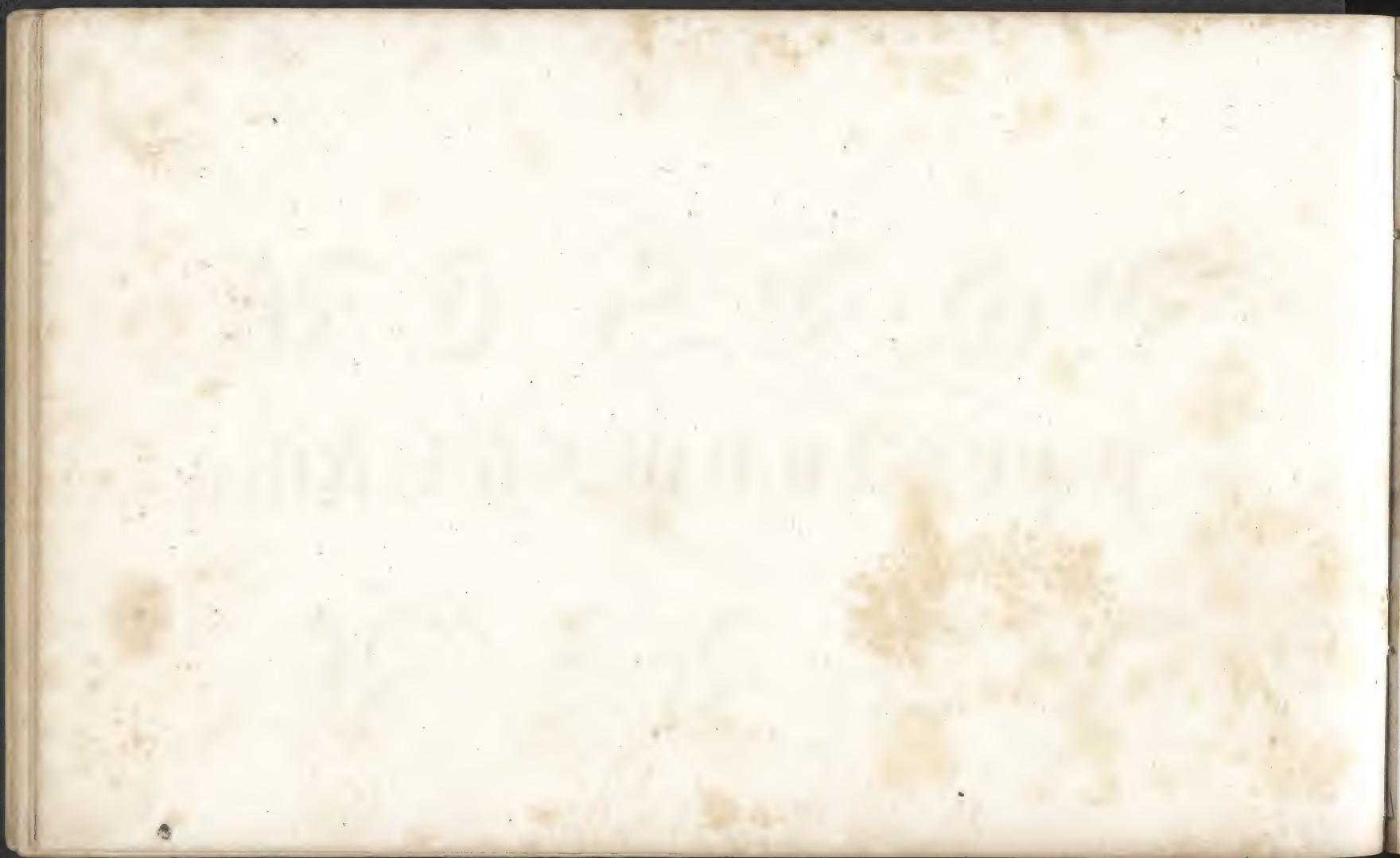


a, b, c, d, e, f, g, h, i, j, k, l, m, n, o.

142.



J, K, R, S, T.











147.

Headings Co.

148.

Buffalo, Wednesday January 31. 1857.

149.

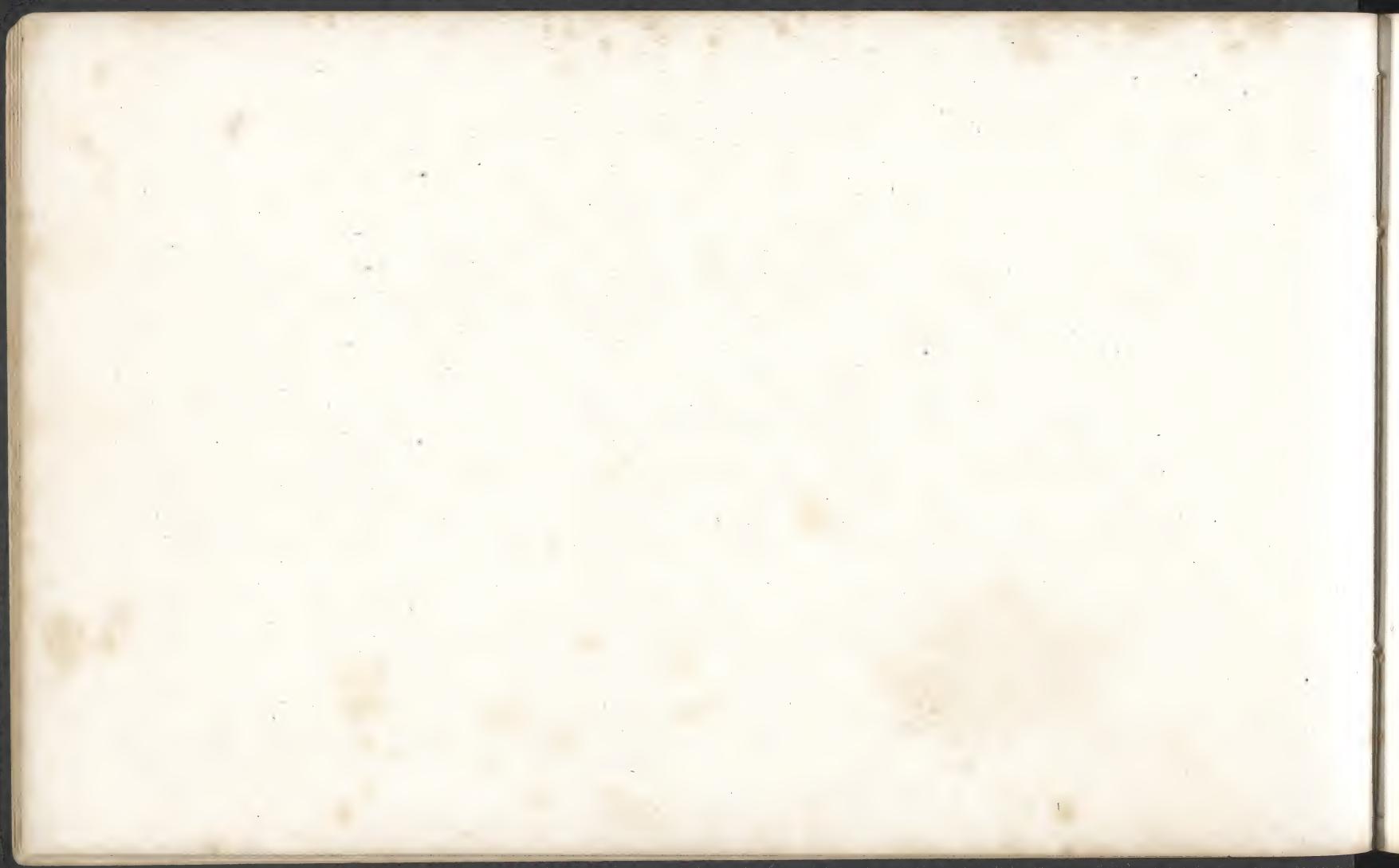
Inman Hamilton & Co. Thompson & Farnsworth

150.

W. Manufacturing Co. Columbus Insurance Co.

151.

Bank of Chicago. Edw. P. Spence. Detroit Fire Co.



152.

Mrs. Henderson & Harris
Canandaigua, N.Y.

W^m B. Richmond
Portsmouth, N.H.

153.

Knowledge and Science are the Wealth of Mind;
These govern Empires, and, These coin the Dimes.

Very Truly

R. R. Spencer

The Student's Friend

R. R. Spencer, Author



154.

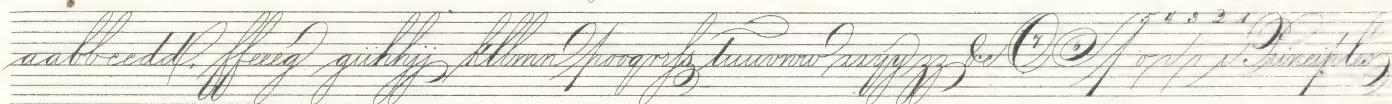
Review of Ladies' Styles.

155. Mind the Elements of Writing. *W. W. D. D.* *W. W. D. D.*

156.

Ladies' Epistolary Scale.

P. R. Spencer.



157

A decorative scroll with a central floral motif and the text "Try again." written in cursive script.



Ladies' Capitals.

158.

A B A B C D E F G H G J K L M N O P
 Q R S T U V W X Y Z &c Finis.

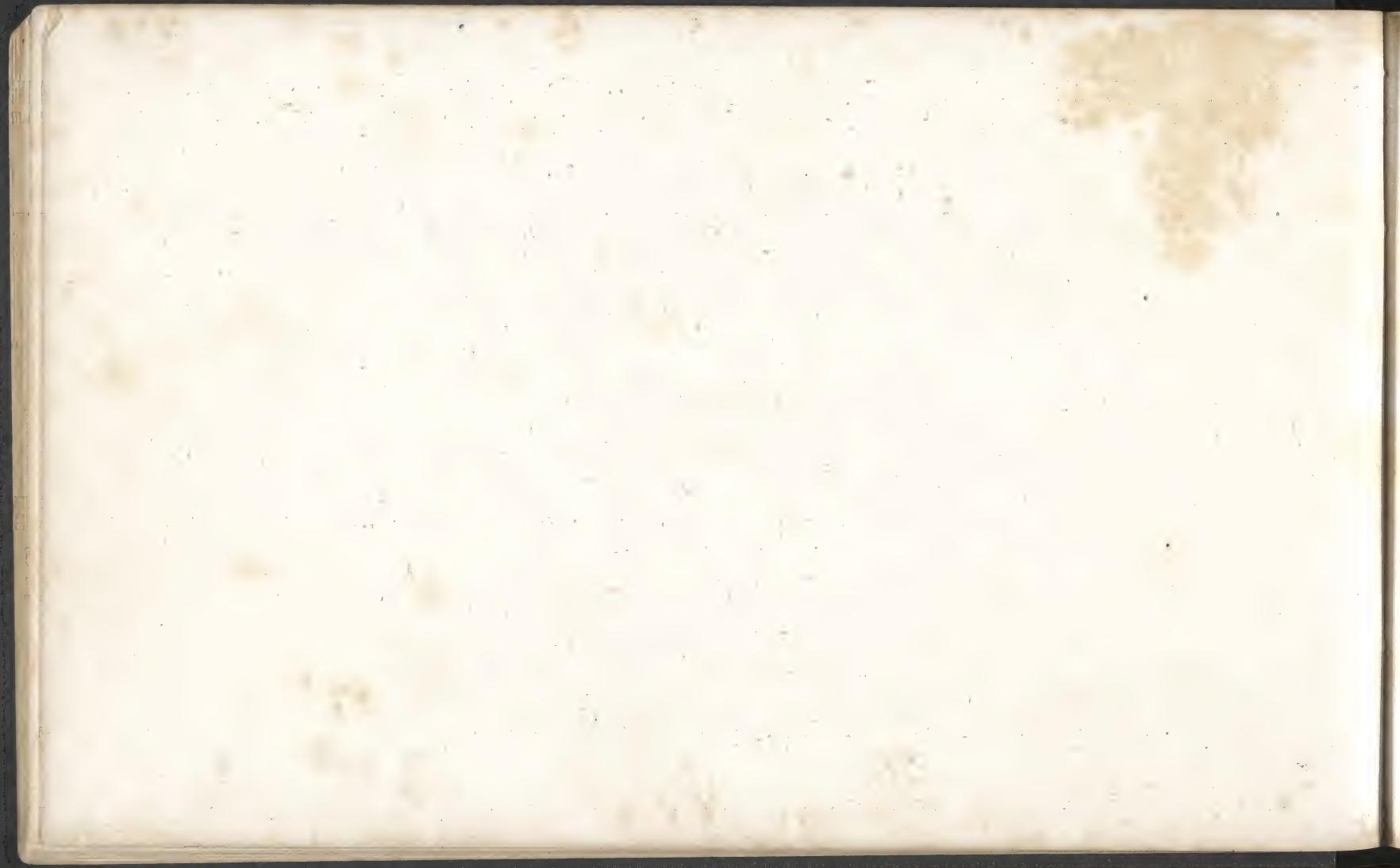
Ladies' Combining Exercise.

159.

amen amen amen amen amen amen

160.

O ye Woods, spread your branches apace,
 To your inmost recesses I hide,
 I would hide with the beasts of the Chase,
 I would vanish from every eyd.



161. *Lucinda McNair, Quilla P. Quincy, of. Rebecca Spencer, Thalia Ullman.*

Smile.

162.

*As from the wing no scar the sky retains,
The parted wave no furrow from the keel—
So dies in human hearts the thought of death.*

163. *Anna Connor, Diana E. Flint, Georgiana H. Innis, Jane King, &c.*

164.

*Has poor Codrus nothing had to boast,
And yet poor Codrus all that nothing lost.*



165. Humming Bird. Humming Bird. Humming Bird. Humming B.

166.

The compliments of Miss Dunn to
Miss Bond, desiring her company to
Tea this evening. Mond. Noon.

167.

Virginia Williams, Xenophona Young, Zillah &c Specimen of Penmanship.

168.

Miss Dunn returns her compliments
to Miss Bond accepting with pleasure
her kind invitation. Noon.

169.

Make a Good Figure in the World.

1200. 2300. 3400. 4500. 5600. 6700. 8000. 9400. \$5437 1/2. 1/4. 3/4. Due. Dec. 11. 1859.





170.

It burst the bud in Spring's soft prime,
 Danc'd in the light thro' Summers reign,
 But wither'd in the Autumn Time
 And fell, all sere to Earth again.

171. *S. Immunity. S. Immunity. S. Immunity. S. Immunity.*

172.

"Full many a gem of purest ray serene,
 The dark unfathom'd caves of Ocean bear,
 Full many a flower is born to blush unseen,
 And waste its freshness on the desert air."



Ladies' Epistolary.

173.

Fountains and Streams and Waterfalls
 Are Natures cheerful Voices:
 The frowning Mount and Deserts solemn Waste,
 Are her Imposing Solitudes.

174.

Prin. O O O. Ohio. O Contentment. O Eminent. O Demands. O Home. Miss.

175.

Quic. Quic.

176.

||||| 1. mmm. 2. mmm. mmm. Ceeeeeee.



Ladies Italiano.

177. *S. O. J. f.* Among. Dubious Elements. Honor? Miss Penmanship.

Spencerian



178.

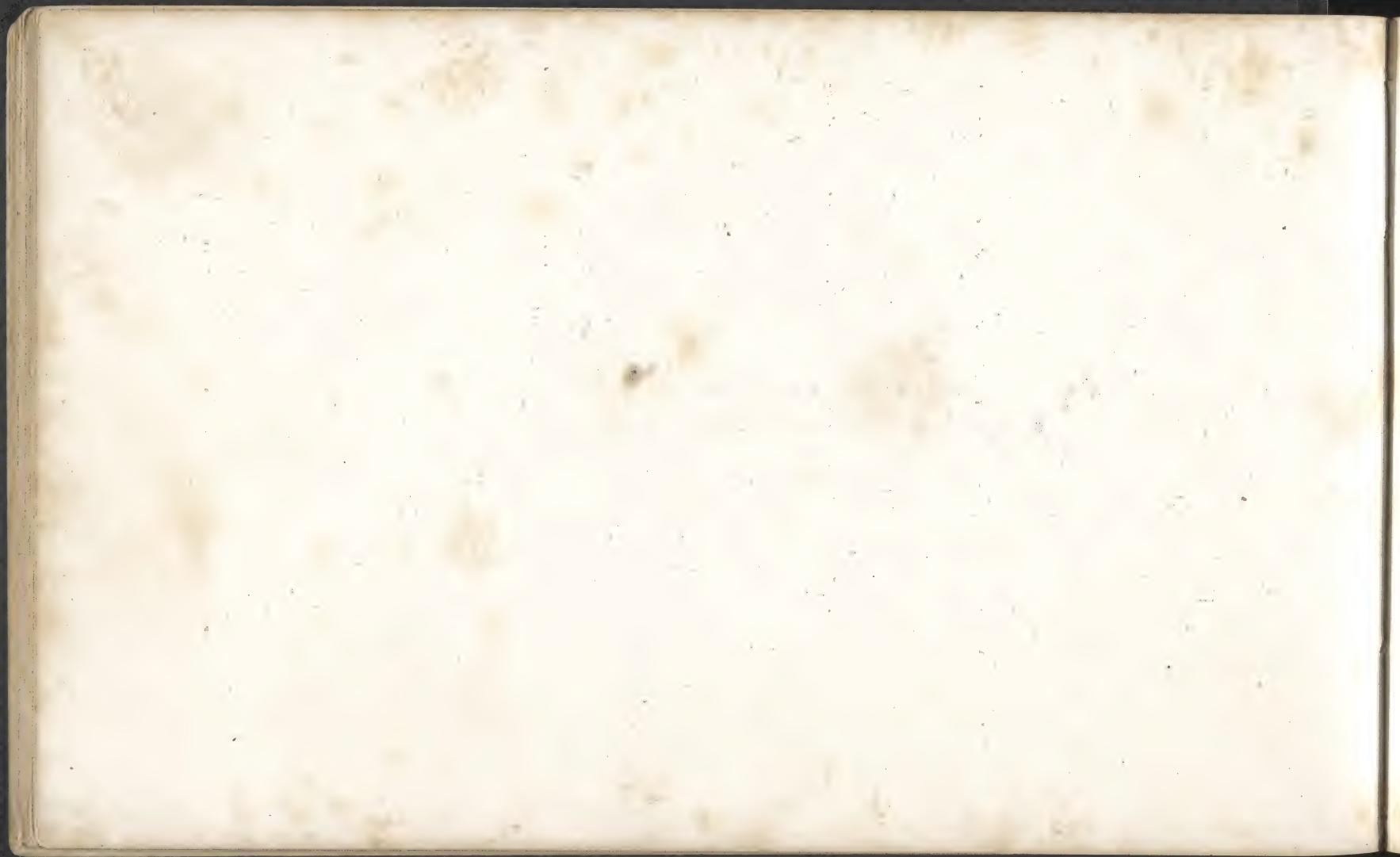
The birds singing gaily
Which comes at my call,
Give me these with Sweet Peace of Mind.
Dearest thane all!

Home Sweet Home.

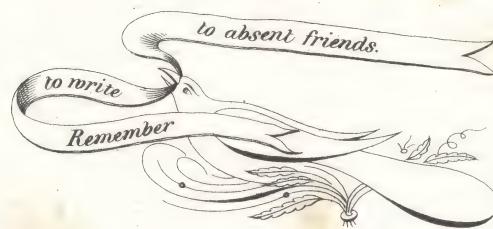
Be it ever so humble, there's no place like Home. O Home! Home! Home.

179.

donor. donor. donor. donor. donor.



180.



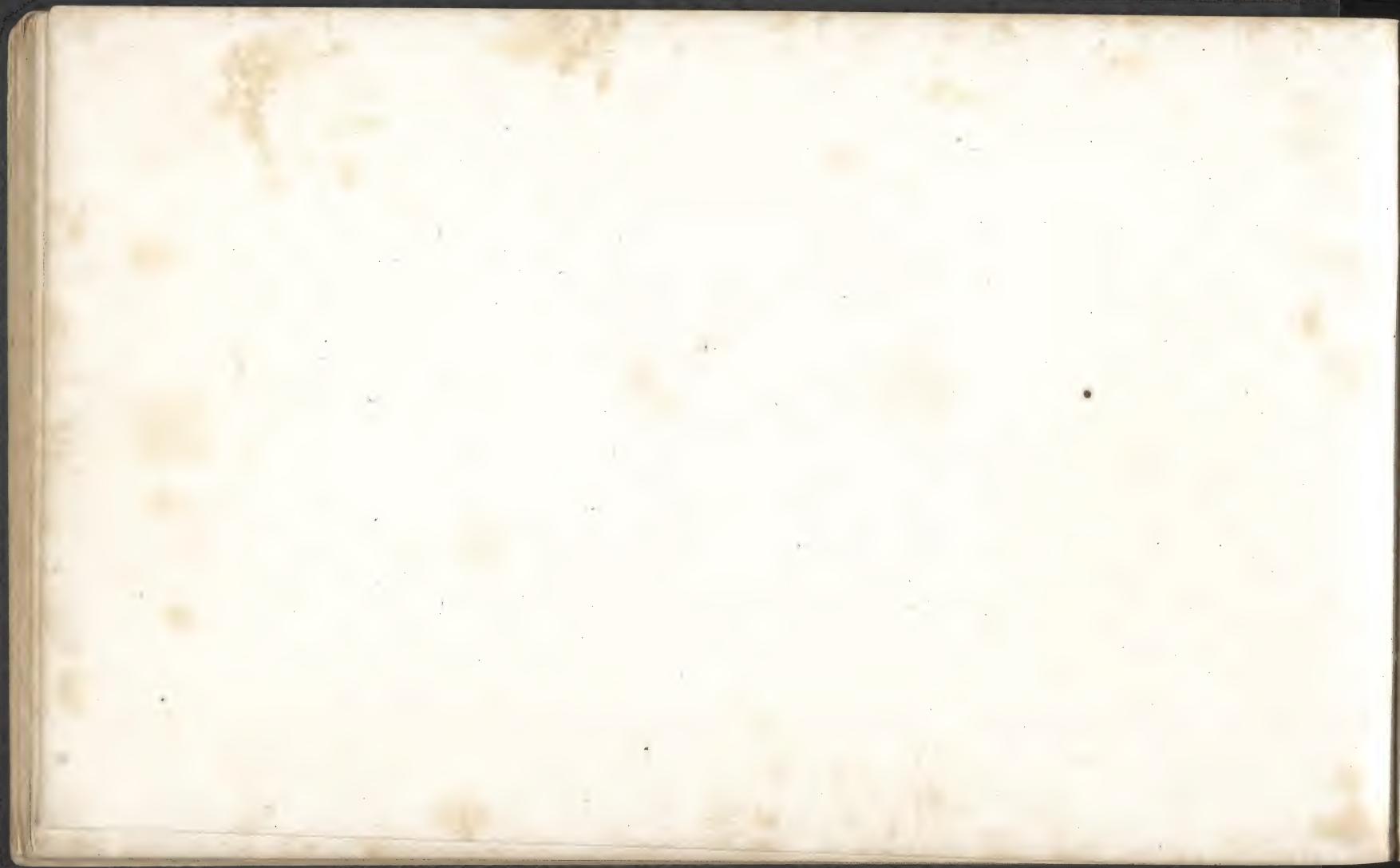
Memento

181.

Distance may spread between us Friends,
 But, our Hearts unchang'd will be;
 And, our Tongues will be the faithful Pen,
 Heard, even beyond the Seal. — Spencer.

182.

Sands form the Mountain pile, and drops the boundless Main.



182.

Miss Hannah Hamilton.
 Milwaukee
 Wis.

Mrs F. R. Benjamin
 Pittsburgh
 Pa.

183.

Let the pen glide like gently rolling stream,
 Restless but yet unwearied and serene;
 Forming and blending forms with graceful ease,
 Thus Letter, Word and Line are born to please.



184.

185

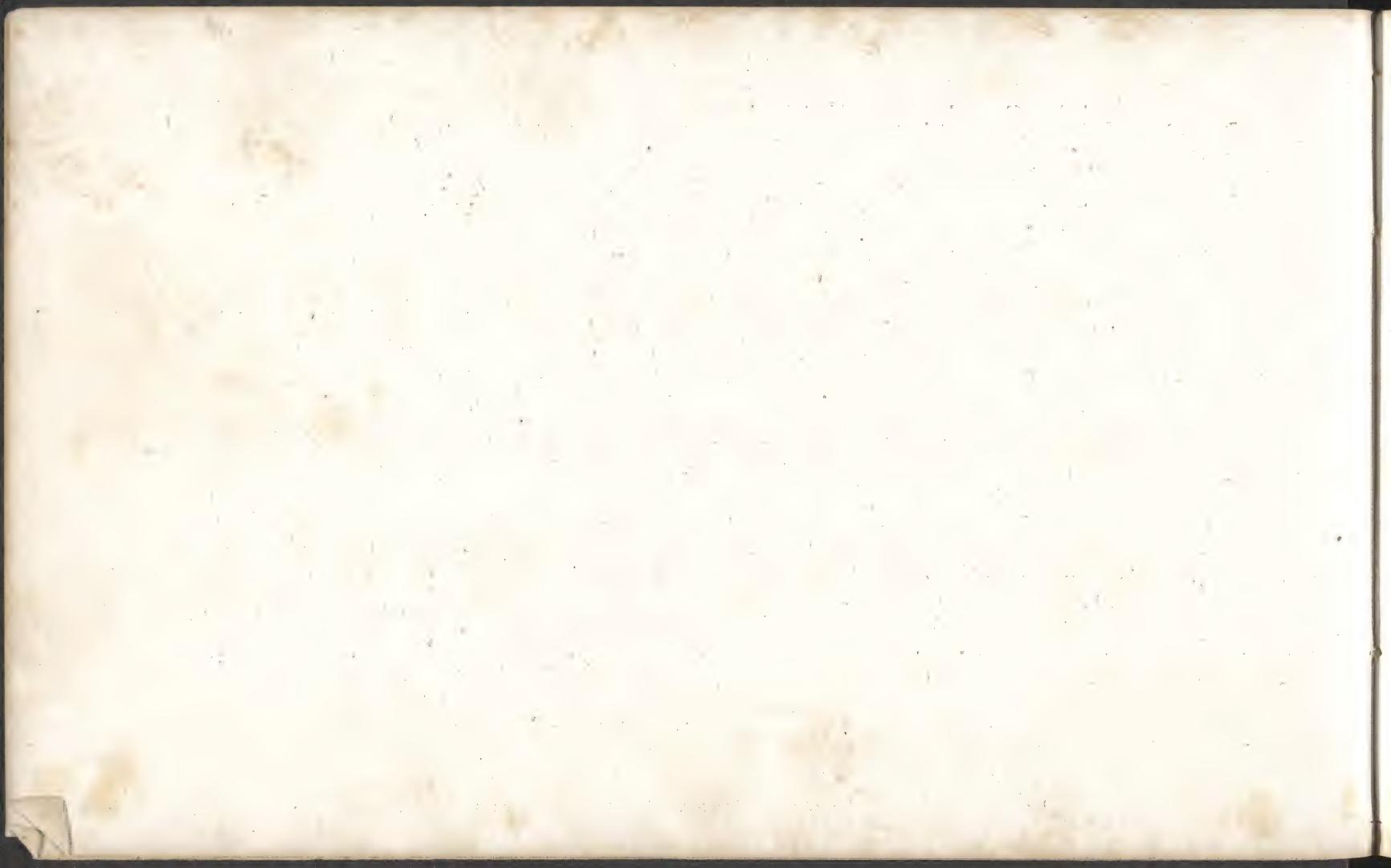
A decorative horizontal scrollwork illustration featuring a repeating pattern of small, circular motifs. The word "Italiano" is written in a flowing, cursive script across the center of the scrollwork.

186.

Fame, Honor, hang upon thy will,
Heart breathes to heart tho' sever'd wide,
The lamp of Love shines thro' the quills,
And there the fires of Genius glided.

H. Berlach, Engravers, Buffalo.

Very Resp. Yours G. B. Sherman



Old English.

188.

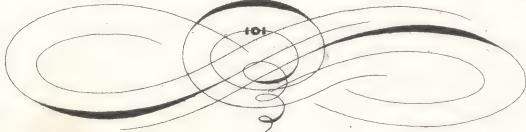
A B C D E F G H I K L M N,

189.

a b c d e f g h i j k l m n o p q r s t u v w x y z.

190.

O P Q R S T U V W X Y Z &.





191.

W. C. Carleton.

Account Current

1857.

To Branch & Walsingham Dr.

Jan. 17. To 4 Yds purple Silk Velvet @ \$1 1/2 \$18.00

" " 1 Bath Blanket Nos. 12.00

Feb. 4. " 1 pr Black Silk Gloves 1.25

Mar. 16. " 16 Yds. English Prints @ 1 2.00

" 22. " 12 " Irish Linen 10.50 \$43.75

Nashville June 30 1857.

Recd Payd Branch & Walsingham



Adelts and Teachers.

192.

Semi-Angular or Spencerian Penmanship.

D. D. Evans. W. H. Clark. E. K. Bryan.

Victor M. Rice.
Geo. W. Eastman.
Da^r W. Lusk.
W. P. Cooper.
W. P. Spencer.
P. R. Spencer Jr.
W. W. Neadley.
H. L. Bailey.

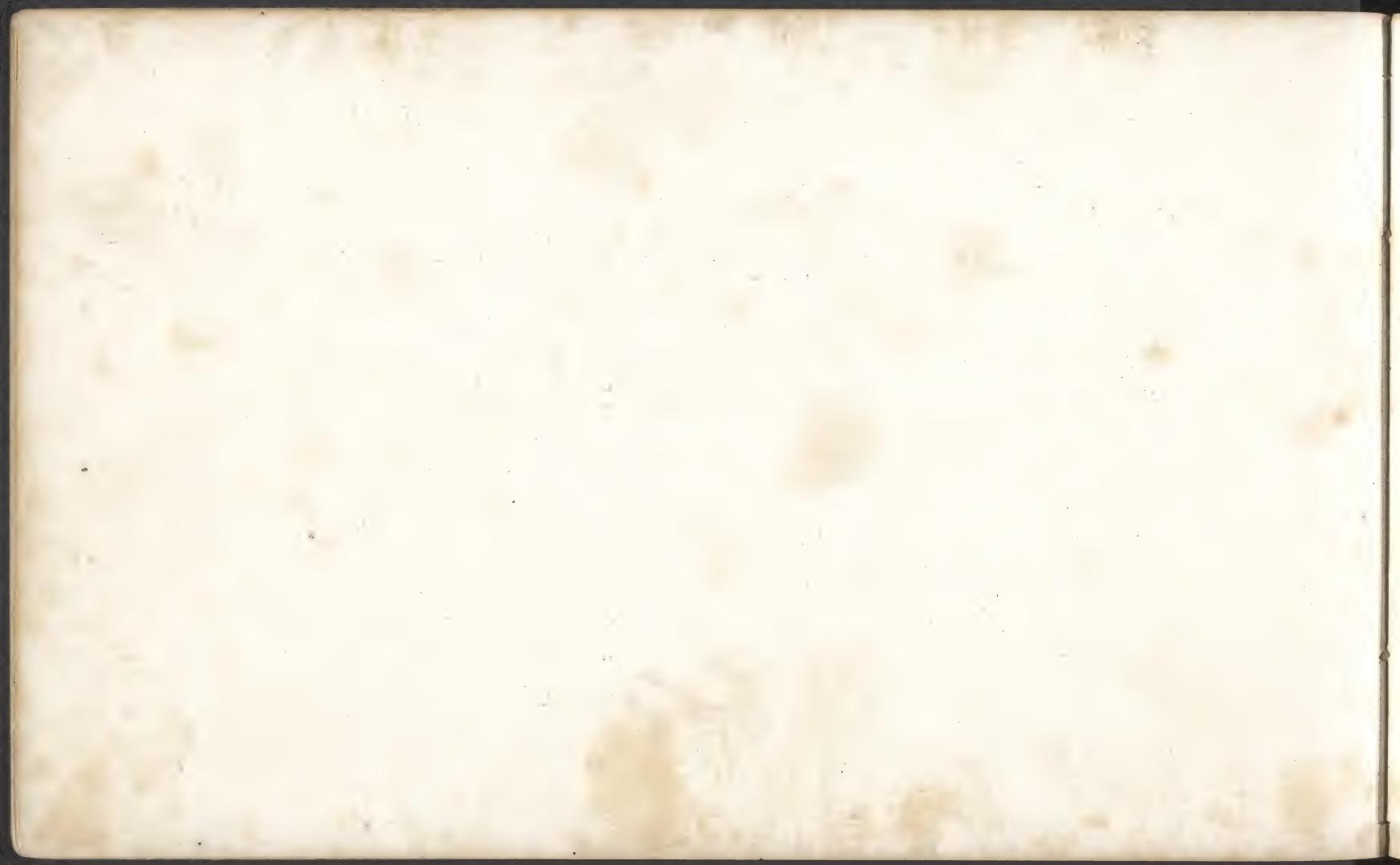
A. S. Pratt. S. S. Packard. P. Knovton.

Q. D. Brown.
Ino. D. Williams.
Ino. Gundry.
E. G. Folsom.
W. E. Barrett.
H. A. Spencer.
J. S. Phelps.
J. M. Bassett.

Adeline Lane. Mary Stanley. Mary Montgomery.

R. Spencer.
Alex. Cowley.
H. C. Spencer.
F. J. Lusk.
S. Holcomb.
Geo. Hoornbeck.
W. Perrin.
L. P. Spencer.
W. H. Willister. C. L. P. Spencer.

Sara L. Spencer. Phoebe M. Boynton. Maria Montgomery.





193.

Majestic stooping from his Mountain Height
He warns Columbia's Youth to think and Write!



INTRODUCTION.

No apology is needed for placing in the hands of the public a standard compilation of the SEMI-ANGULAR, or SPENCERIAN SYSTEM OF WRITING.

It is submitted in obedience to the popular call, the demand of numerous adepts and teachers, the mass of most accomplished business writers, the most refined female preferences of our country, and, therefore, is an imperative duty.

It will be welcomed by the teacher as a timely and friendly monitor; in the counting house as a fair exponent of what should constitute the living body work of business transactions; in commercial schools and colleges it will facilitate the advance of the student, in giving scientific form to books and papers of every business import, as he masters the science of accounts, and the usages of trade.

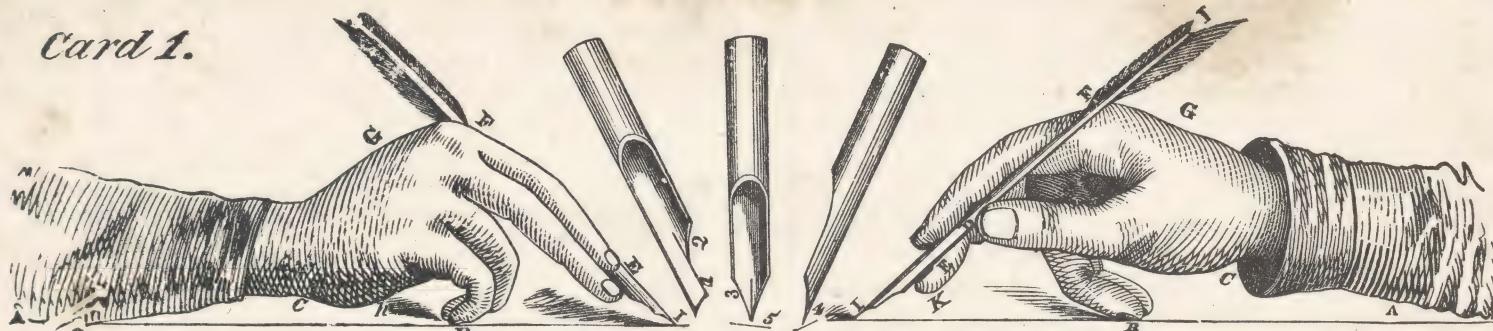
The young inquirer of every condition and employment will seek its perusal and utility, to increase his chances of success and usefulness in busy life.

From the centre table and scriptorium of the lady, it will lend its speaking imagery to grace the album of a friend, and delight the eye, while it bears abroad from soul to soul the mature thought and the rich treasures of the heart, through her cherished correspondence.

The bright eyed miss will sometimes forego her flower bed, and the hopeful playful boy his hoop and marble, to imbibe intellectually from its pages the first outline of speaking forms, destined to mould the early preference of mind, and model their written characters in after years, as surely as the unfolding bud will reveal the perfect flower. A friendly greeting to all.

THE AUTHOR.

Card 1.



EXPLANATION.

A—*Muscular rest of the fore-arm, near the elbow.*
B—*Rest of the hand, on the surface of the nails of the 3d and 4th fingers.*
C—*Wrist, three-quarters to one inch from the table.*
D—*End of the thumb, opposite the first joint of the fore-finger—drawn back so that one-half the pen is in view.*
E—*Three-quarters of an inch from the left corner of second finger nail to the point of the pen at 1.*
F—*Pen crosses the fore-finger just forward of the knuckle joint.*
G—*Hand well inclined over to the left, that its upper surface may face*

the ceiling above, and the upper end of the pen point to the right shoulder.
h—*The right edge of the hand—which should never touch the paper.*

I—*The pen, held with the nib square on the paper, so that pressure will produce the smallest possible mark—and grasped just tight enough to guide it, and no more.*

K—*End of the second finger dropped gently under the pen, which crosses it obliquely at the root of the nail.*

To produce whole arm movement, raise the fore-arm some two inches and a half at A, (see left drawing, Card 1,) and slide on to the movable rest at B

KEY AND DIRECTIONS

FOR BOOK 13, SPENCERIAN, OR SEMI-ANGULAR PENMANSHIP.

Position for Writing.

Position gives power to do; therefore study, and adopt in practice, the position of the hand and pen as in Card 1 and explanation.

Let the position of body and paper at the table or desk be such that the forearm will project naturally upon the paper at right angles therewith.

At a sloping desk the left side should always be inclined to it. In writing on a flat surface or table, good business writers select various positions, in-

clining thereto the left or right side, or sitting directly in front; but in either position avoiding much pressure on the right forearm, lest they suppress muscular movement.

The easy writer of an uniform hand will throw out the feet to harmonize with the slope of letters, and sit or stand as erect as practicable, and yet see clearly the point where he is writing, in order to preserve vital action and health.

Movements. (See copy 33.)

In writing, four movements should be employed in training all the muscles, whose ready and disciplined use constitutes good work.

1st, MUSCULAR MOVEMENT—which is the action of the forearm from the elbow forward in all directions. The wrist an inch above the paper at C, and the forearm playing freely on the movable rest at B.

This is the business writer's movement generally, on which he depends more than all others, both for the capital curves and the combination of the small letters. Wherever the letter E is attached to a copy in the book, it means that a forearm or muscular exercise is intended to govern.

(Now see page 3, copies 3, 4, 5.)

All the ascending or hair lines of the principles, and letters formed of the principles, and the E on the letters thus formed, the waved light lines which unite words in columns, and terminate them by a bold heavy sweep to the left at their base, on page 3, are by muscular movement free, firm, and with a will. Remember, muscular in the true combining movement for all contracted letters. Practice also freely on copies 5, 17, and 19, especially.

2d, FINGER MOVEMENT—which means an extension and contraction of the 1st and 2d fingers and the thumb. Such a movement, purely as such, scarcely exists in the specimens of the correct and ready writer. Those marks which come nearest requiring this movement purely are the descending or central mark of the 1st, 2d, and 3d principles, and the whole of the 4th in copy 3, page 3; and even in *these*, the muscular movement preceding on their hair line, carries its steady firm sympathy into the downward mark.

3d, MIXED OR COMPOUND MOVEMENT—which is a simultaneous action of the forearm, thumb, and fingers,—or, protruding and receding movement of the arm, attended by thumb and finger extension and contraction. This movement practiced with sleight, produces the extended letters most beautifully, see copy 8, also stem of p, h, y, k, q, z, copies 6 and 7. See also page 13.

4th, WHOLE ARM MOVEMENT—this is the largest, boldest movement employed—training all the muscles into obedience from the shoulder forward. It is formed, (see closing clause and letter A, left hand drawing, Card 1.) It should be practiced freely and frequently on the bold capital curves of copies

91, 92, 98, 97, 107, 110, 112, 113, 115, 116, 117, 131, 133, 136, 138, on the principles of flourishing; and in the applied flourishes 146, in the capitals of page 39, &c., as the student writes the words of which, the bold whole arm capitals are the initials. Also in the large oval copy 53.

Classification.

This disposition of letters, from the principles on which letters depend for root and government, may be profitably studied by those ambitious to know clearly the system. On pages 3, 4, 6, and 7, are grouped the classes thus derived, and their principles plainly drawn on pages 3, 4, and 5. The classes are—Contracted, Semi-contracted, or Compound Elevate, Purely Extended, and Capital.

FURTHER KEY, AND EXPLANATORY DIRECTIONS FOR CORRECT EASY WRITING.

Principles.

With a view of forming a good, plain, easy chirography, in the use of the copies on the first 15 pages, the student will not only do well to understand pen holding, position, movements, and classification, but the structure and application of principles in *forming* letters. On principles depend just formation. Principles are fixed forms (see copies 33, 21, and 48,) for the structure of letters, and the principle or principles employed to form a letter or combination of letters is designated by the proper figure and figures above them, as on page 3 to page 15 inclusive, &c.

P also stands for principle, as in copies 19 and 36. Mind the principles specially, (see copy 48.)

Each principle has its peculiarity or distinct character, very visible to the careful eye, very necessary in modeling *distinct* forms.

Take the principles on the 3d copy. Look at the 1st. It has a gentle *concave* hair line on the left, a direct downward mark for its centre, and the same gentle concave hair line on the right. *Dot* it and it becomes i, *loop* it narrow half way down and it is e, repeat it and it has the character of u, and so on.

Look at the 2d *principle*. It is entirely the *reverse* of the first in its hair line, and

is therefore *distinct*, though its downward mark is the same. Add the 1st principle shortened, to it on the right at top and it is *r*; add the 3d principle and it is *n*, and so on.

Look at the 3d principle: It takes the character of the second on its *left*, and that of the first on its right, and is therefore a compound of the two, though its central or downward mark is the same as the 1st and 2d. Look below, and you see the 3d principle as the right half of *n*, and the right third of *m*, and so on.

Look at the 4th principle. It is a gentle oval, whose width is one-third its height; and this is the proportion we seek to give it, whether used as *o* simply, or as the left of the compounds *a*, *d*, *g*, and *q*, with increased slope. Look at the line next below these principles, and you cannot but see the principles in the letters they form, as plainly as when the principles stand alone. Copy the principles many times, then the letters they form, as often; then the words formed of these letters in copy 4, then practice much on exercise No. 6, copy 5, where the same letters again occur, and thus the 3d page will be made to form 50 per cent of your handwriting.

Frequently practice copy 17, with muscular movement, to secure a free combining power; also copy 87.

This is the way to study the principles as they are introduced; the head inquiring, the movements rendered available, and the pen kept busy *doing* as the head directs.

Exercise.

E means exercise, (see page 18). Wherever the printed or written *E* occurs above or with a copy, it means *free and bold movement* is required in prominent curves and features of the copy, in order to gain additional power to govern the pen. Muscular movement is required generally on the bold capital curves, and *always to combine* the contracted letters. Mind the exercises! (Try page 18, again and again.)

The Arrow.

The arrow is used to indicate beginning and course, (see copy 16). Mark well its indications in copy 17, 19, 29, 31, 32, 38, 39, 46, 47, 50, 53, 55, 56, 57, 109, 113, 116, 141, 144, 146, 157, 159, 176.

Ladies

Will be governed in their special department, from page 41 to 50 inclusive, by the principles, scale, and exercises in principles, as they occur; modifying the prominent business character into lady's style. They will study the principles and capitals with care, and by no means forget the flowing muscular combining movement, so essential to ease, beauty, and uniformity: see copies 157, 159, 176, 179. All good uniform writers, both in epistolary and business styles, will form and maintain the habit of writing through whole words without lifting the pen. The road to good free clean combination *without* this habit, is weary and endless. "A word to the wise is sufficient."

Shading.

Some may regard the shades, where employed, as too bold. Mind where shades *are* used, and where they are *not*; for a happy disposition of light and shade renders writing an agreeable picture work. Try to reach the bold shadings in the copies; for the *ability* to shade boldly does not require the *necessity* of bold shading where you prefer *lighter*; yet the *ability* to shade *heavily* gives you a control in *lighter* shading which you can gain in no other way.

For this reason, *heavy shading* marks your specimens for imitation, which few will *reach*; but all who *do*, will glean a power that will show itself in the ease with which *just what shading they prefer*, is done. Shade is matter of taste. Form is the same whether light or heavy.

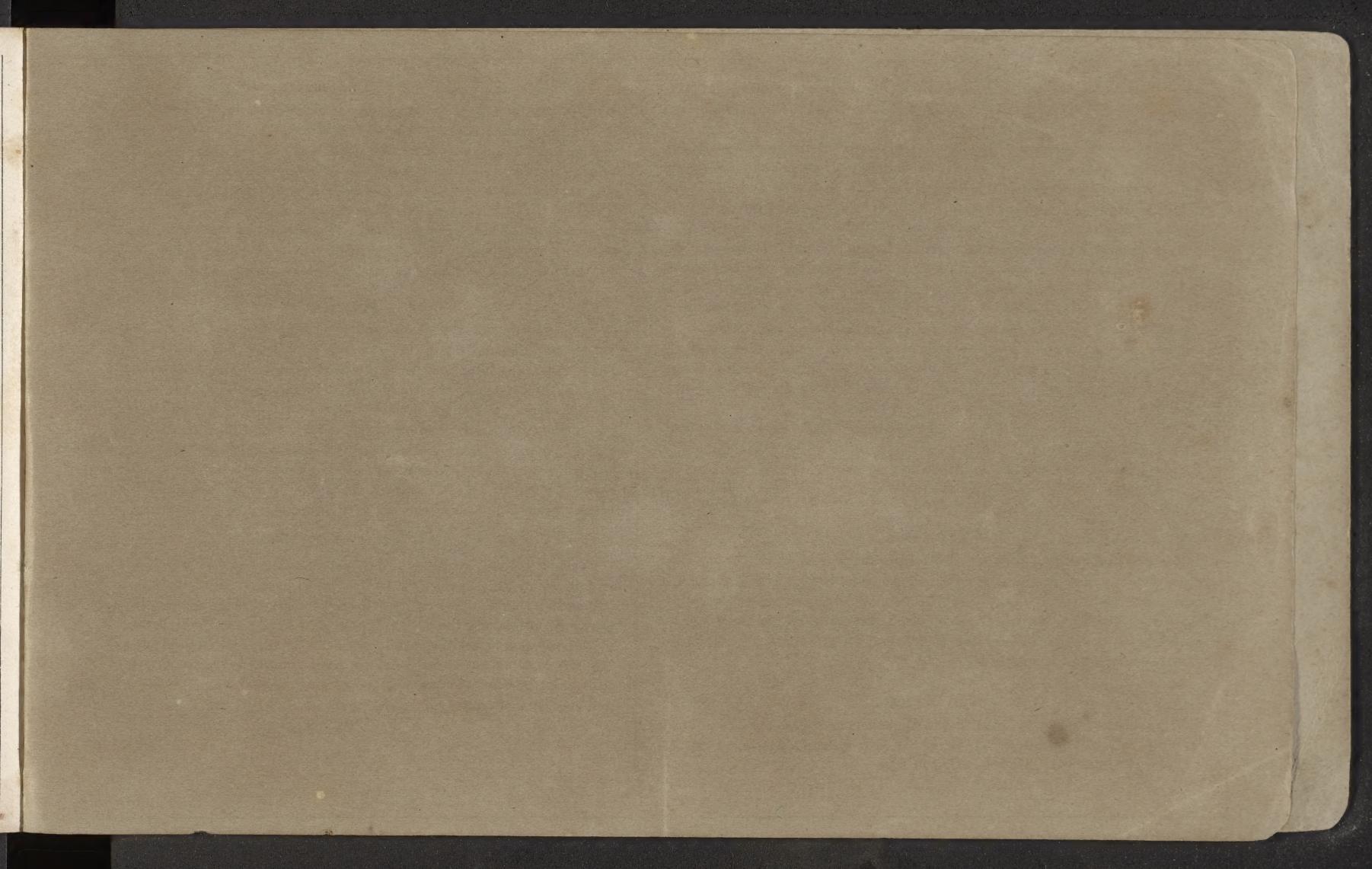
(Please look at page 54.)

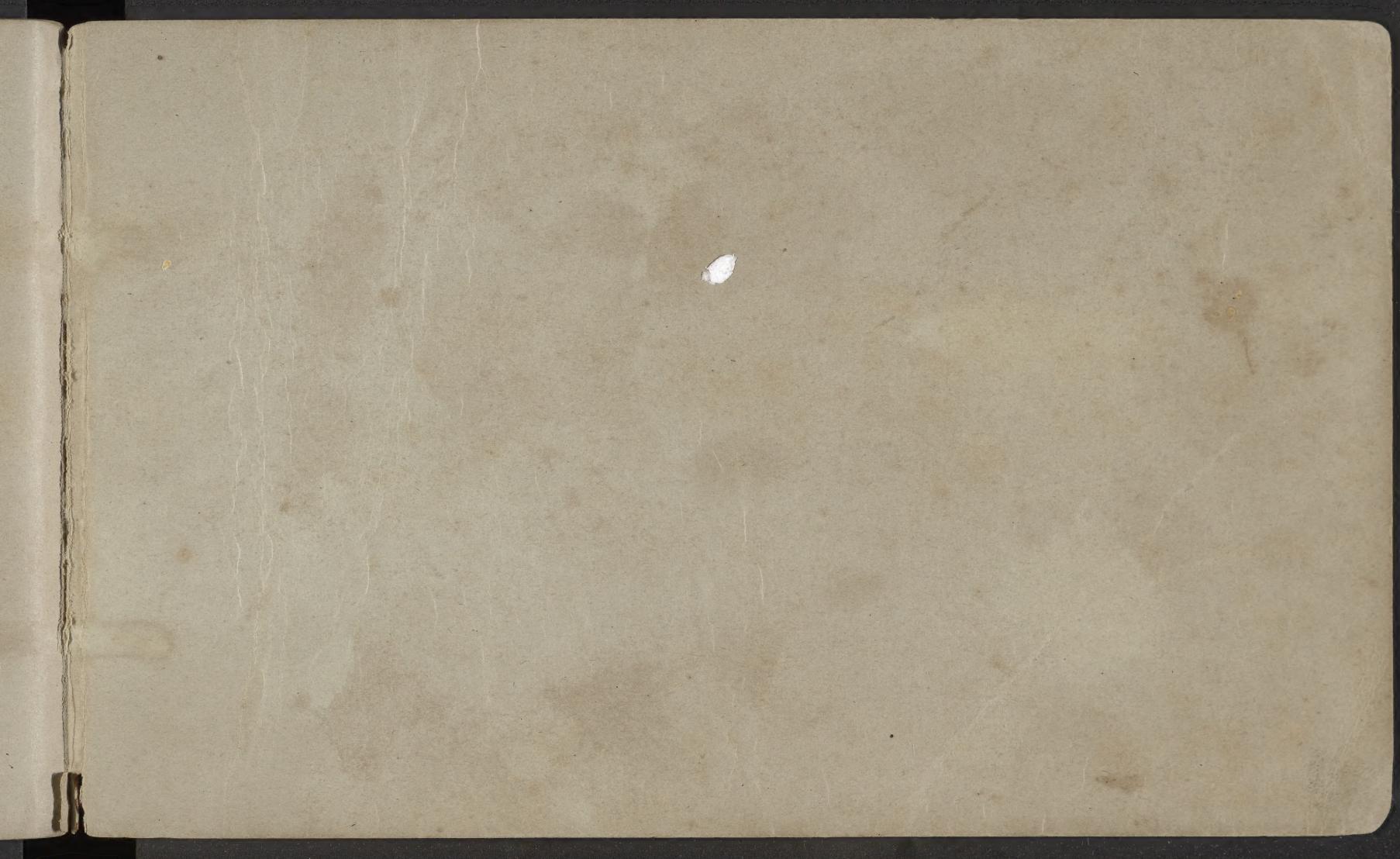
There, Freedom's sentinel bird swoops down to deliver a message of no idle import. Think and write! Two verbs in the imperative;—the latter calling to us to labor diligently to secure the art through which mind speaks to mind, and heart to heart.

No book now before the public is calculated to secure a better channel of thought and record of life's doings, than the one now before you. Then study, and imitate, and practice its copies, its pages, and all that is in each, and success will crown your endeavors.

Your Friend,

P. R. SPENCER.





Spencerian

Or
Semi-Singular Writing.

Principles

